

WEEKLY.]

The Musical World.

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VOL. 69.—No. 9.

SATURDAY, MARCH 2, 1889.

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The NEXT CONCERT will take place at St. James's Hall on Monday, March 4, at three. Stalls, 5s.; Balcony, 2s. 6d.; Admission, 1s.
The Half-term will begin Thursday, March 7. Entrance Examination, Saturday, March 2, at two.

SAINTON-DOLBY SCHOLARSHIP.—The competition for the residue of this scholarship, "for Contralto Vocalists," between the ages of 17 and 20 years, will take place on Saturday, April 13. Names of candidates must be sent in by Saturday, March 30, with certificate of birth. JOHN GILL, Secretary.

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NEXT COLLEGE CONCERT MARCH 7, at 7.30 p.m.

The Midsummer Term commences May 1, 1889.

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The NEXT ORCHESTRAL PRACTICE, FRIDAY, Feb. 22.

The Half-Term dates from March 4. Entrance Day, March 1.

Piano—Dr. Wyld, J. F. Barnett, MM. Henseler, Loman, Trew, Roche, Mattei, Bromel, Lehmyer.

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Dr. A. C. Mackenzie, Dr. C. Hubert Parry, and Prof. C. V. Stanford have kindly undertaken to be Judges.

Each Composition must be distinguished by a motto, not signed, and must be sent on or before July 1, 1889, to the Secretary, together with duplicate of motto and name and address of Composer, in a separate sealed envelope. The result will be announced in THE MUSICAL TIMES.

The Committee reserve the right to divide the Prize between two Compositions of equal merit, or to withhold it should none be considered worthy.

The successful Composition will be the property of the Society.

G.E.W. MALET, Major,
Secretary.

9, Bridge Street, Westminster,
February 22, 1889.

Special Notices.

CONCERT MANAGEMENT. Mr. Basil Tree (Successor to Mr. Ambrose Austin), St. James's Hall, Piccadilly, is open to undertake the management of Concerts.

CRYSTAL PALACE. SATURDAY CONCERT, March 2, at 3.0.
Vocalists, Fräulein Marie Fillunger, Madame Belle Cole, Mr. Charles Chilly, Mr. Watkin Mills. The Crystal Palace Orchestra. Conductor, Mr. August Manns. The Programme will include Beethoven's Choral Symphony; March Funebre (composed by Berlioz for last scene of "Hamlet," first time in England); and Overture, "Der Freischütz" (Weber).—Seats, 6d. to 2s. 6d.

THE BACH CHOIR.—FIRST CONCERT, TUESDAY EVENING NEXT, March 5. ST. JAMES'S HALL, at 8.30. Bach's Church Cantatas, "Wachet auf," and "Hold in Remembrance;" and motet, "Singet dem Herrn." Vocalists: Miss Liza Lehmann, Miss Emily Himing, Mr. Charles Wade, and Mr. Plunket Greene. Solo Violin: Dr. Joachim. Tickets: 10s. 6d.; 7s. 6d.; 5s.; 2s. 6d., and 1s., at St. James's Hall, of N. Vert, and the usual Agents.—N. Vert, 6, Cork Street, W.

MR. MAX PAUER will give a **PIANOFORTE RECITAL**, at Princes' Hall, on Thursday afternoon next, March 7, at 3 o'clock. Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Tickets to be obtained of N. Vert, usual agents, and at the hall.—N. Vert, 6, Cork Street, W.

MISS FLORENCE MAY will give an **AFTERNOON CONCERT** at Princes' Hall, Friday next, March 8, at Three o'clock. Artists:—Pianoforte, Miss Florence May; Violin, Herr Gompertz; Violoncello, Herr Hausmann. Tickets—Reserved Stalls, 7s. 6d.; Unreserved Seats, 3s. and 1s., of Miss Florence May, 91, Brook Green, W.; N. Vert; Messrs. Chappell and Co., 50, New Bond Street; and at the Hall.—N. Vert, 6, Cork Street.

A MUSICAL AND DRAMATIC ENTERTAINMENT in Aid of the Home for Lost Dogs, Battersea, will be given at Grosvenor House (by kind permission of His Grace the Duke of Westminster) on Monday Afternoon, March 4, at Three o'clock. The following eminent Artists have most generously promised their services on this occasion:—Mrs. Bancroft, Miss Ellen Terry, Mme. Nissen, Miss Maude Millet and Mr. George Alexander; Vocalists, Miss Marguerite Hall and M. Isidore de Lara; Violinist, Herr Johannes Wolff; Pianist, Mr. Septimus Webb; Musical Sketch, Mr. George Grossmith; Accompanist, Miss Mary Carmichael. Tickets £1 1s. and 10s. 6d., to be obtained from Lady Dorothy Nevill, 45, Charles Street, Berkeley Square, W.; Mrs. Francis Jeune, 37, Wimpole Street, W.; Miss Lankester, 5, Upper Wimpole Street, W.; and Messrs. Chappell and Co., 50, New Bond Street.

MONSIEUR EUGENE GIGOUT begs to announce that he will give several **ORGAN RECITALS** in England during the latter part of next April and beginning of May.—All applications for further engagements to be addressed c/o Messrs. NOVELLO & Co., 1, Berners Street, London, W.

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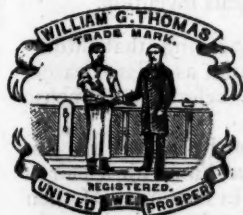
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The Musical World.

LONDON, SATURDAY, MARCH 2, 1889.

* * MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

* * Advertisements and business communications generally should be addressed to the Manager while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

If Heine were alive to day, and could be induced to write, by way of sequel to his "Gods in Exile," an article on "The Heroes of Opera in Exile," he would probably assert that Sixtus Beckmesser, the pedantic figure in the "Meistersinger," is at present masquerading as a musical critic on the staff of several English newspapers. From what other brain could emanate a criticism on Dr. Bridge's cantata "Callirhoe," of which we cull the fairest rhetorical flowers? "Callirhoe" the critic remarks, "closely resembles in style Wagner's compositions," a compliment to Dr. Bridge which was probably unintentional; "it is extremely difficult, the solos are very ungrateful; the choruses are filled with unnecessary and unmeaning difficulties, which cannot be appreciated by the auditory, who are necessarily unacquainted with them, and which involve, especially with a new choir, an immense amount of labour to overcome. The want of variety in the music of the Wagner School, when it is divorced from the stage surroundings, makes it only interesting to those who can supply from imagination that which is lacking in fact." If this lucubration be not the fruit of the estimable Beckmesser's mind, in revolt against the artist who created him, it is not easy to understand the critic's temper. Perhaps a temperance "Service of Song" would fulfil his ideal.

¶ We referred last week to the question of Verdi's jubilee, which some enthusiasts are so anxious to celebrate with a fête, to which the master himself had refused his sanction. The

"good natured friends"—we withhold the theological participle usually attached to their name—are not, however, satisfied; the press is championing the cause of the disciples, and petitions are pouring in on Verdi praying him to reconsider his decision; and the Academy of Florence has passed a resolution in favour of the Jubilee. Altogether, the situation is not without an element of the comic; and the future historian of music may not impossibly have to parody the words of Mark Antony for a description of the proceedings:—

"You all did see that on the Lupercal
They thrice did offer him a—Jubilee;
Which he did thrice refuse."

Mr. Max Maretzek is not, on the other hand, averse to jubilees, and the history of such functions tells of none more spontaneous and gratifying than that of which the famous New York conductor has just been the hero. Actors, singers, conductors, and amateurs, of all sorts and conditions, joined in the celebration, with the result that the performance was of unique dignity and warmth. Mr. Seidl, Mr. van der Stucken, Mr. Theodore Thomas, Mr. Damrosch, and Mr. Neuendorf were amongst the promoters, and not the least pleasant feature of the proceedings must have been the receipt of the following letter from Madame Patti:—"DEAR MR. MARETZKE,—Pray accept my hearty congratulations on the occasion of your golden jubilee as conductor in New York. Had I been fortunate enough to be present on that day nothing would have made me happier than to sing for you as a slight token of my esteem for you and my gratitude to you for all your past services. With all reiterated best wishes, believe me as ever, your sincere friend,

ADELINA PATTI-NICOLINI."

Continental journalism—in so far, at least, as music is concerned—is not of an entirely exemplary nature. There are, it is true, certain musical critics in France and Germany whose writings are distinguished by depth and acuteness; but amusing instances not unfrequently occur of a singular editorial laxness in the provision of "up to date" information. The latest example of this may be found in the "Kolnische Zeitung," a paper which is, as all the world knows, well-informed on political matters, but is occasionally behind the times in other ways. "Tristan und Isolde" was performed for the first time at Cologne, on February 18—a fact sufficiently remarkable when one remembers how that city is hallowed by the memories of Hiller. The paper in question, however, in noticing the performance, which, by the way, does not appear to have been of particular excellence, devoted a considerable space to a *résumé* of the plot, with an amount of detail which, at this hour of the day, seems scarcely necessary, even in Cologne. A few common-place criticisms were given, such as complaints of the difficulties of the text and music, and a list was added of the places in which the work has already been given, although no mention of the London performances was made. The astonishing statement was also made regarding an alleged proposal to substitute "Tristan" for "Tannhäuser" in Paris in 1861. This will come as a revelation to many, as the fact that such a proposal was made has never before been suggested.

In this connection it may be noted that, as a sequel to the amusing mistake in a Belgian journal concerning "The Dream of Jubal" (a mistake copied by "Le Ménestrel" last week), a German contemporary announces that M. Godard is at work on a new composition, entitled "Tante Beatrix!" Surely for that writer Caina waits.

The success which not always waits on those who deserve it, has apparently come to Miss Marian Bateman and Miss Esther Mowbray, the young ladies who, in December last, gave an interesting recital of pianoforte duets, for we learn that they

propose to give a second concert on precisely similar lines, on March 27, in the Steinway Hall. The inference to be drawn from this announcement is encouraging to those who appreciate so praiseworthy an attempt to rescue from undeserved neglect a branch of art which once was held in high estimation.

We understand that the committee of the new Gloucester Festival have engaged Mr. William Nicholl as second tenor.

We have been much struck with the ingenious simplicity of a new transposing pianoforte, the invention of Mr. W. Louis Hays, which we have recently had an opportunity of inspecting. The object in view is accomplished by means of a movable back, *i.e.*, the back on which the strings are strung, instead of being rigidly affixed to the case in the ordinary way is fitted on rollers and moved laterally by means of a lever underneath the keyboard, until the desired alteration of pitch has been effected. This simple device does away with all these interferences with the action which have hitherto hindered the general adoption of previous patents having the same end in view. An octave of strings in addition to the keyboard compass is affixed to the back, so that the range of transposition available is ample for all possible requirements. We understand that a company is in course of formation for the development of this useful and ingenious invention.

We have received a telegram announcing that Mdle. Anita Alameda, better known in England as Miss Gleason, sang in San Francisco on February 21, before an immense and enthusiastic audience.

On Wednesday morning, at the conclusion of the last rehearsal, Mr. Henschel's band presented him with a pair of silver candlesticks and a silver inkstand, in testimony of their high appreciation of their conductor. It may here be mentioned that the Symphony Concerts are not likely to be resumed, unless the guarantors themselves take the initiative.

We have much pleasure in calling attention to the communication from Mr. H. B. Briggs, respecting the formation of a Plainsong and Mediæval Musical Society, which we print elsewhere. The letter reaches us only at the moment of going to press, and we cannot therefore write of it at the length which it eminently deserves. The objects of the Society, however, are so important that we can only express our unqualified satisfaction at its formation, and our hopes for its genuine and permanent success.

RECOLLECTIONS OF DR. HUEFFER.

To some it may seem premature and ill-advised to record any personal recollections of one by whose grave, as it were, we are still standing; and it would indeed be premature were any attempt now made to decide what was the exact influence upon contemporary art exercised by Francis Hueffer, or to solve the problems of a personality so subtle and so dominant. It has not, however, been too early for some, partisans or critics, to put forward statements regarding the opinions and aims of the dead critic, as unjust as they are ungenerous; and therefore—though what is here done has no polemical purpose—it cannot be premature to set down in these columns such stray recollections of Dr. Hueffer as may perhaps not be uninteresting to those who could understand and appreciate to what ends he was striving.

Obviously, it would be impossible to make such a record in any way complete or formal; the writer proposes only to set down whatever thoughts or memories occur to him, and with little regard to logical or chronological sequence. For reasons which will presently appear, his acquaintance with Dr. Hueffer, though of recent origin, was of an unusually intimate kind, permitting a view of the critic's character not given to many others; this, too, may be perhaps considered sufficient excuse for the intrusion of the writer's personality, which can hardly, in such a narrative as this, be altogether avoided.

My first acquaintance with Dr. Hueffer dates from the Norwich Festival of 1887, at which I was present in my capacity as musical critic for the "East Anglian Daily Times." His face was of course familiar to me; but that was all. One night however, I found myself alone with him in the press-room of the telegraph office. Each was writing his hardest, when suddenly Dr. Hueffer's pen broke, and he asked if I could supply his wants. Fortunately I was able to do so, and when we had finished writing our telegrams we sat chatting for some time, beginning with criticism of the evening's concert, and wandering off into a variety of æsthetic questions. He spoke to me with the greatest kindness of the difficulties and hardships of a literary life, and, especially, of the career of a musical critic. "It is so easy," he said, "to acquire the jargon of criticism, to pad it out with a few historical facts, and then to think yourself fully equipped. But there is something else than historical or technical knowledge required—though this is necessary—you must have some fundamental artistic principles to guide you; some æsthetic standard by which to measure any work." Then he went on to remind me that a critic always wielded a power that might often be quite disproportionate to his individual knowledge or influence; and that there was no career which demanded such earnestness, such honesty. "I don't believe any men are so often tempted to swerve from honesty on account of personal friendships, or are so often misunderstood," he said. "If you know anything of the inner workings of London life, you know that I can speak from personal experience of this." I did not understand then; but I do now. As he was talking thus, another London critic came in, and the two went off together, not before Dr. Hueffer had given me his card, and asked me to call on him when I was next in London. Just before they went out, I asked some question about the date of composition of Massenet's oratorio "La Vierge," the well-known intermezzo from which had been in the evening's programme. The two critics concurred in giving it as 1873 this being, of course, inaccurate by a year. This trifle is mentioned for a reason which will appear immediately.

I saw Dr. Hueffer no more then, as he left for London on the following day. Being in town some time afterwards I bethought me of his invitation, and wrote asking his permission to call, somewhat diffidently, for it seemed scarcely probable that he would remember an acquaintance so brief and informal. He replied, however, with a very cordial invitation to lunch on the following day. When I made my appearance, his first word was an amusingly contrite apology for having given me the wrong date referred to above. "B—— and I recollected afterwards that the date was a year wrong," he said, "and I have often worried about it since. I hate an inaccuracy of that kind on my own account, and was still more sorry to mislead you. I hope you didn't get into any bother about it?" I had forgotten the circumstance till it was thus recalled; but I thought, and still think, that there was in such an incident something very significant not only of critical honesty, but of singular kind-heartedness.

Then the conversation, broken off at Norwich, was resumed. French literature was the chief subject, and I remember well his fierce invectives against the pornographic school of novelists, as represented by Zola. "How can you call this Art?" said he; "Art should surely be a blending of truths, but this wretch deliberately assures us that there is but one truth in life—namely, that life is all filth and bestiality." Of musical talk there was, on this occasion, but little; of this little I chiefly recollect some discussion about Bach. "Is it very wicked," I asked, "not to be able to love Bach?" "Well," he replied, "I should hardly dare to write this, or to say it anywhere else; but I can't like him. Of course, I admit his greatness, but he repels me—won't let me get near him. I am very sorry, because all the men for whose opinion I have the most reverence think so highly of him, and in such a case I sink my own opinion; but—no, I can't like him, though I would give anything to be able to do so."

S. R. T.

(To be continued.)

"FLYING SOUTH."

EXTRACTS FROM A PRIVATE LETTER.

ROME.

We stayed one night in Paris, one day and night at Basle, before reaching Milan. The streets of Milan reminded me of those of Paris. They are excellently illuminated by electric light, hung over the centre of the roads from the roofs of the houses on each

side. We at once applied for places at La Scala. The opera season should have already commenced, but the opening had been postponed. We obtained seats at the Theatre Verone—a large and well-decorated theatre. The opera given was "Lucia di Lamermoor," the part of "Miss (!) Lucia," as the name was put down on the programme, being taken by Madame Rispeth Fiesolini with considerable success. Her voice, I think, is known to the London public. Like most very flexible voices, it is somewhat wanting in fulness. The Milanese idea of Highland costume is passing strange. We liked the baritone—who, unfortunately, had but a small part. The ballet of Excelsior was still going on when we left the theatre at 1.30. In the morning we had an entrancing first glimpse of the Cathedral as we approached it from our Hotel, and I trust I may be pardoned for preferring this visionary structure, as in the distance it seemed to be, to the nearer reality.

We passed much of the day on the Cathedral roof, which is populated with three thousand exhibitors in marble—whose ages and artistic merit vary greatly. There were, I do not know how many thousand marble juttings, each differently carved into the form of some flower, plant, or fruit—so at least our guide told us, for they were not sufficiently realistic for me to have understood what they were intended to represent unaided; but the general effect was of great richness. From quite the summit we had a lovely and interesting view of the surrounding country. On one side we could see the snow-covered mountains of the St. Gothard. Our guide, an old soldier who had been through the Crimea, and who habitually makes the ascent of Milan Cathedral three times daily, was somewhat less fatigued on our descent than we were.

At La Scala we saw "Zampa." The part was taken by Manuel Vittorio, who has a fine voice. It was, on the whole an excellent performance, the orchestra being especially good.

Can you tell me why, in English theatres, all the members of the orchestra have the unfair advantage of being able to see their conductor, whilst, as he is placed, only a few of them can come within his range of vision? In Italy the conductor faces the whole of his orchestra, and can both be seen by and see them equally well. Is not the latter the position that is most appropriate and convenient for a conductor?

Remembering that Milan had long ago been the leader of fashion, and also given rise to the word "milliner," I looked with great interest at the boxes to see if the ladies were dressed in such a way as to carry out this old reputation of the city. I found they were more behind in the fashion than not, still wearing the very short sleeve which is going out at present in Paris and England. The Italian ladies, I think, are mistaken in continuing to adopt this mode, as the arms of even the quite young girls are somewhat too plump to be much admired—at any rate, by eyes that have become accustomed to English slenderness. Before leaving Milan we went through the Brera Gallery of paintings.

On reaching Venice, we were considerably depressed, for she did not welcome us with smiles. Surrounded by the slowly moving and sorrowful waters, we had an oppressive sense of confinement. I felt, indeed, that we were imprisoned in the very centre of dampness.

Next morning, looking out from Daneilli's windows on to the lagoon, on which the sunshine was literally dancing, and its number of fishing and other vessels, a lively scene, my sentiments towards Venice underwent an active revolution. We were soon floating to a few of the numberless churches. We rejoiced in the sight of two most beautiful Bellinis, and made the acquaintance of Carpaccio (who, I think, might be described as the Chaucer of painting) in the Church of the Slaves. I have since found that Ruskin has written an appreciative account of his pictures here. "St. Mark's Rest" I did not read till I had left Venice. Works that aim at being instructive I think can only be read with pleasure when one is in a position to form an opinion of one's own on the subjects discussed. To counterbalance this fact is it not necessary to hold oneself widely open to contradiction as well as to conviction?

(To be continued.)

B. B.

MOZART ON ACCOMPANIED RECITATION.

New and unusual as the plan of combining declamation with music may appear to many, it is one which was practised and advocated by no less a master than Mozart. In a letter to his father, dated Mannheim, November 12, 1778, he writes:—"Seiler's company, of which Herr von Dalberg is the director, is here. He will

not hear of my leaving this till I have written a *duodrama for him, and, indeed, I did not long hesitate, for I have often wished to write this style of drama. I forgot if I wrote to you about it the first time I was here. Twice at that time I saw a similar piece performed, which afforded me the greatest pleasure; in fact, nothing ever surprised me so much, for I had always imagined that a thing of this kind would make no effect. Of course you know there is no singing in it, but merely recitation, to which the music is a sort of *obligato recitativo*. At intervals there is speaking while the music goes on, which produces the most striking effect. What I saw was Bender's 'Medea.' He also wrote another, 'Ariadne auf Naxos,' and both are truly admirable. . . . Do you know what my idea is?—that most operatic recitatives should be treated in this way, and the recitative only occasionally sung *when the words can be thoroughly expressed by music.*"

Again, writing from Kaisersheim, December 18, 1778, he says:—"With regard to the monodrama, or duodrama, a voice part is by no means necessary, as not a single note is sung, but entirely spoken; in short, it is a recitative with instruments, only the actor speaks the words instead of singing them. If you were to hear it even with the piano, it could not fail to please you, but properly performed, you would be quite transported. I can answer for this; but it requires a good actor or actress."

RUBINSTEIN'S "PARADISE LOST."

MANCHESTER, February 26.

Rubinstein's Oratorio, "Paradise Lost," has been so rarely performed in England, that its production at Sir Charles Hallé's eighteenth Concert (February 21) was an event of some importance. No doubt the interest which was so generally displayed in it was derived partly from curiosity as to how the composer would treat so large a theme. The work is divided into three parts, of which the first treats of the rebellion and defeat of Satan and his hosts, the second of the creation, while the concluding part is devoted to the temptation and fall, with its disastrous results. So many points of interest are contained in it that one is apt to wonder, at least in the earlier part, how it is that the Oratorio has met with so much neglect. The chorus of angels, with which it commences, is of impressive though quiet beauty, and considerable dramatic power is displayed in the double chorus, describing the conflict of angels and rebels. The first part also contains other meritorious features, and though it makes some demands on the concentration by reason of a long and rather tedious scene, in which the rebels decide to transfer the scene of warfare to earth, it ends with an animated chorus of angels, which again commands attention. The second part is the most successful portion of the work. In obedience to a Voice, the reign of chaos is terminated by successive creations which occur in the order familiar to us. The various commands of the Voice, and the choruses describing the fulfilment of these are all of great charm, and Rubinstein has availed himself with some felicity of the opportunities afforded for tone-painting. Not until we come to the creation of man does his inspiration cease; at this point he is unable to rise to the sublimer heights which the hearer prepares himself for, nor apparently has he made any serious effort to do so, for the scene is not even an ambitious one. Tame, and wanting both in loveliness and dignity, in spite of the choral fugue which terminates it, we are left with a sense of disappointment to await what the third part may have in store for us. The orchestral introduction with which this commences describes prettily enough the moral simplicity of the Garden of Eden while innocence as yet dwelt there; but we should have thought that Rubinstein could have depicted the Temptation and Fall with more suggestive power than he has succeeded in doing. From here to the end of the work there is nothing which calls for special notice or which arouses any particular interest save the final sentence of doom which the Voice utters against Satan and his victims. On the whole it may be doubted whether the verdict which has condemned the oratorio to obscurity will ever be to any large extent reversed. That the composer has striven to give what was best in him is certain; but the theme is so vast, involving as it does the most stupendous episode in the world's history, that there are only very few who could have essayed a dramatic treatment of it with any measure of success. Rubinstein cannot be reckoned as one of these; so far as we have heard his compositions he does not display that supreme grandeur of thought and inspiration

* The duodrama was called "Semiramis."

which the adequate realisation of such a conception imperatively demands. That he has a considerable power of writing dramatically cannot, we think, be denied by anyone who has heard his opera, "The Demon"; it is also true that he has a gift of melody somewhat Mendelssohnian in character, but often dragged down by a fondness for harmonies and modulations of a not very original type. These talents, however, aided though they are by his fine command of orchestration, have not in the present instance sufficed to render him entirely equal to his task; and though we fully admit that in it he has shewn himself always conscientious and often deserving of high praise, we cannot but feel that in attempting it he has yielded to an ambition which has allured him away from his proper sphere. It is unnecessary to dwell on the performance, which was in most respects highly satisfactory. Mr. Lloyd as the Voice sang perfectly, and the pleasure which he gave to the audience was enthusiastically acknowledged; the music allotted to Satan was rendered with great power by Mr. Henschel, while Mr. Pierpoint and Miss Marriott as Adam and Eve were very satisfactory in the somewhat thankless parts allotted to them. A trio of angels was well given by Madame Hess, Madame Moorhouse, and Miss Berkenshaw, while the choruses, though commendable, were hardly done as well as usual.

BURLINGTON HOUSE.

A new "Doctor's Exercise" was performed before the London University authorities and examiners on February 23rd. The plan of Dr. C. J. Hall's work, "Dante's Vision," is very nicely thought out. The overture is a separate work based on the words:

On our view dawned the beautiful lights of heaven.
O'er better waves to speed her rapid course
The light bark of my genius sails.

The two movements, Adagio and Allegro, are finished pieces of writing, displaying ideality and painstaking musicianship. The cantata opens with a recitative, in which Dante sees the

Bark swiftly coming from the sea,

bearing those who

All with one voice together sang.

Then is introduced the regulation double chorus, in this case the Psalm "When Israel came out of Egypt," an interesting, varied, and dignified movement, terminated by a scholarly but not overwrought fugue on the word "Amen." A duet recitative between Dante and Casella leads to a charming and tuneful song, assigned to the last-named character, to words from the "Il convito" and No. 10 of the "Canzoniere." The chorus, "The Spirit's Prayer," a paraphrase of the Lord's Prayer, contains some effective vocal and instrumental points. The recitative assigned to Beatrice and Dante is a dramatic and elevated conception disclosing decided gifts. This ends with a prayer, sung by Beatrice, a beautiful movement. A chorus, "Hosanna in excelsis," completes the work, which, though containing orthodox scholarship, abounds in telling ideas and excellent orchestral effect. The work was well performed by the principals, Miss Kathleen Grant, Mr. Percy Palmer, and Mr. C. Ackerman, taking the characters Beatrice, Dante, and Casella; the choir of St. John's Waterloo Road, under the direction of the organist, Mr. H. J. B. Dart, forming the chorus; and an admirable orchestra of well-known players. The composer conducted with care and skill. At the close Dr. Hall was heartily congratulated by those present, the audience including a number of prominent musical men.

THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

The formation of a society for the promotion of wind instrument chamber music is a step that should meet with every encouragement. That this most beautiful branch of music should have been, until the present, so uncared for, in England at least, is, indeed, matter for surprise, when we remember how much has been done in other departments of the art during the present generation. In Paris such a society as that now in process of organisation has existed for ten years past, and has accomplished much; while from New York we receive information of the birth of a society on similar lines, which will be christened "The New York Reed Club," and which, under the direction of Mr. Louis Melbourne, proposes to give a series of concerts, of which wood-wind music will be the chief features. It is therefore high time that something of the same sort should be done in our own country; and it is with unaffected plea-

sure that we call attention to the efforts being made to establish a society which aims at such worthy ends. The history of the movement is as follows:—In the spring of 1887 a committee of amateur wind instrument players arranged a series of three subscription concerts of music of this class, which were given in the concert-room of the Royal Academy of Music, Sir George Macfarren and the other Academic authorities co-operating. The principal artists engaged were Messrs. Svendsen, Horton, Lazarus, Mann, and Wm. Wotton; and the success, artistic and financial, of the concerts was so decisive, that the committee are now encouraged to make more definite and permanent arrangements, which would have been undertaken sooner, but for the fact that a party of well-known players had, in the season of 1887-8, promoted an independent series of concerts, with which enterprise the society was unwilling to interfere. The arrangements, however, are now well forward, and it is proposed to start the society's work by offering a prize of twenty guineas for the best quintet for flute or oboe, clarinet, horn, bassoon, and piano; and three concerts will be given in the concert-room of the Royal Academy on March 22, April 5, and May 3 at 8.30. The concert party has been formed by Mr. Clinton, and will include himself and Messrs. Vivian, Malsch, Thomas Wotton, Borsdorf, and Eugene Dubrucq. On the committee appear the names of many eminent musicians, under whose auspices, and with whose practical aid, the society should be started most prosperously. Fuller details of its constitution will shortly be published, together with the final list of the executive, Mr. G. G. T. Treherne having undertaken to act as hon. sec.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—I should be much obliged if you would allow me to call your readers' attention to the Plainsong and Mediæval Music Society, which has been formed for the study of the music of the Middle Ages.

The assistance of well known students has been secured, and so soon as sufficient support is assured the work of the Society will commence. After a catalogue of English MSS. has been compiled it is intended to reproduce those of importance in *facsimile*, to publish music which has not before been printed, to arrange for lectures by competent musicians, to correspond with similar societies on the Continent, and in other ways to carry out the objects of the Society.

The conditions of membership being in no way ecclesiastical the support of all persons interested in the subject, and of musicians generally, is invited. The Society will, it is hoped, be the means of bringing to light a mass of Fourteenth, Fifteenth, and Sixteenth Century music now hidden in the public, private, and Cathedral libraries, and thereby promoting the scientific study of a period in the history of Music of great interest both in itself, and in its relation to the modern school.

The subscription for Members is 20s. per annum, and for Associates, of whom only a limited number will be elected by the Council, 2s. 6d. per annum. I shall be happy to send further particulars on application.

Yours faithfully,

H. B. BRIGGS, Hon. Sec.

40, Finsbury Circus, E.C.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—If your correspondent "Chorister" will make public his name, I will consider his claim to a reply to the questions he asks in your last issue, but I do not care to fight in the dark. The malice breathed in each word of his letter must be patent to every unprejudiced reader, and his lame excuse of being anxious for the honour of the Church Choir Guild, serves as a very poor blind to hide the true nature of his remarks.

I am afraid I cannot claim the honour of being included in Mr. Warriner's list of "Qualified Musicians," but as long as such authorities as "Crockford" recognise the University from which I am proud to hold a degree, I do not think I need feel quite humiliated.

Yours truly,

J. H. LEWIS, Mus. Doc.,

Registrar in England, "University of the South."

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—In reference to your strictures upon the performance of Sir Arthur Sullivan's "Yeomen of the Guard," without the composer's sanction, at the Vienna "Carl Theatre," allow me to quote the reply given to Sir Arthur's protest, by the Editor of the Vienna "Neue Freie Presse," to the effect that, inasmuch as in the present state of international copyright law, Austrian composers (Suppé, Johann Strauss, Mullöker, Genée, &c.)—and authors for that matter—never received one single farthing for the performance of their works (either pure and simple or in a "cooked up" form) in England or America, English composers have, neither morally nor legally, any cause for complaint on that head. Nor has—according to some further explanation from the Vienna publishers (Joseph Weinberger and Hofbauer) of the Pianoforte score of "Capitän Wilson"—Sir Arthur Sullivan any reason to "regret" the interpolation of six numbers from his "Patience," "Mikado," etc., with some effective alterations in the score, seeing that it is precisely those six pieces which have been nightly encored.

In the absence of any precise equivalent in Austria for the "Yeomen of the Guard," the title "Capitän Wilson," the hero of the piece, seems appropriate and unimpeachable.

I think that under the circumstances the distinguished composer may well rest satisfied with the extraordinary artistic success gained by his celebrated works in the music loving but critical Austrian capital.

I beg to submit these remarks on behalf of my countrymen and remain,

Yours truly,

J. B. K.

COMPLIMENTARY DINNER TO MR. L. C. VENABLES.

A Dinner was given in the Surrey Masonic Hall last week to celebrate the twenty-first anniversary of Mr. L. C. Venables' connection, as conductor, with the South London Choral Association. Mr. H. Knight was in the chair, and about 100 guests were present. In responding to the toast of his health, Mr. Venables gave an interesting review of the Society's career, and spoke in very hopeful terms of its future, which, if it "copy fair its past," will be reckoned amongst the most valuable agencies of musical education.

Coming Events.

Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday mid-day.

The first concert of the Bach Choir will be given in St. James's Hall on March 5, when the cantatas, "Wachet auf" and "Halt im Gedächtniss," and the motet, "Singet dem Herrn" will be given, and Dr. Joachim will play Bach's Concerto in A minor, and Sonata in G minor. Miss Liza Lehmann, Miss Emily Himing, Mr. Charles Wade, and Mr. Plunkett Greene will be the vocalists.

The "Elijah" will be performed by the Hampstead Conservatoire Choir on Monday next under the conductorship of Mr. G. F. Geaussen, Madames Nordica and Belle Cole, Messrs. Iver McKay, and Mr. Brereton will be the principal soloists, and Mr. Carrodus will be the leader.

Mr. Max Pauer will give a pianoforte recital at Prince's Hall on the afternoon of March 7.

Mr. Sidney Barraclough announces his evening concert to take place in the Steinway Hall on Monday next at eight. Mdle Marie De Lido, Miss Lucille Saunders, Mr. Lawrence Kellie, and Signor Mhanes are amongst the vocalists, and Miss Marie de Grey will recite.

Mr. George Leake's sixth annual concert will take place in the Town Hall, Halstead, on Tuesday next, at 8.

Madame Carrie Blackwell and Madame Eugenie Oswald will give a concert in the Westminster Town Hall on March 5, at 8.

A concert, in aid of the Home for Lost Dogs, will take place at Grosvenor House on Monday next, at 3. Miss Marguerite Hall and Mr. Isidore de Lara will be the vocalists.

TO ORGANISTS AND OTHERS, REGENT'S PARK (close to).—A fine detached RESIDENCE to be LET unfurnished, with reception rooms on ground floor, spacious and lofty music room, with very fine 3-manual chamber organ, capital billiard room, eight bedrooms, fitted bath room, usual offices, and stabling, with large garden and tennis lawn. Inspected and recommended by GIDDY & TURNER, 121, Pall Mall, S.W.

SIGNOR NICOLA COVIELLO, the popular Cornet Soloist (Royal Italian Opera, Promenade Concerts, &c.), now booking Concert Engagements (London, suburbs, and provinces). Immensely successful at Promenade Concerts with "The Lost Chord," Levy's "Whirlwind," &c.—5, Sudbourne Road, Brixton.

TYROLEAN VOCALIST (SPECIALITY).—Mr. JOSEPH HOFFMANN (Own Compositions, Author of "De Schweizer Girl," "De Organ Girl," "De Schneiderline," "Mine Flute," "The Disappointed Lover, etc., etc.")—38, MILDMAY ROAD, N.

Musical World Portrait.

MARCH 9

Miss ANNIE MARRIOTT.

Publishers' Announcements.

GEORGE GILL & SONS' LIST.

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Consists of a systematic collection of Plays and Games set to suitable Music for Teachers to use in the Playground and School, or for Birthday, Christmas, and other children's parties.

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Being Two Dozen original Action Songs, set to charming Music, for the merest babes of all in the school and nursery.

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This work is similar to the above, but it is intended for an older class of infants. Both are extremely popular.

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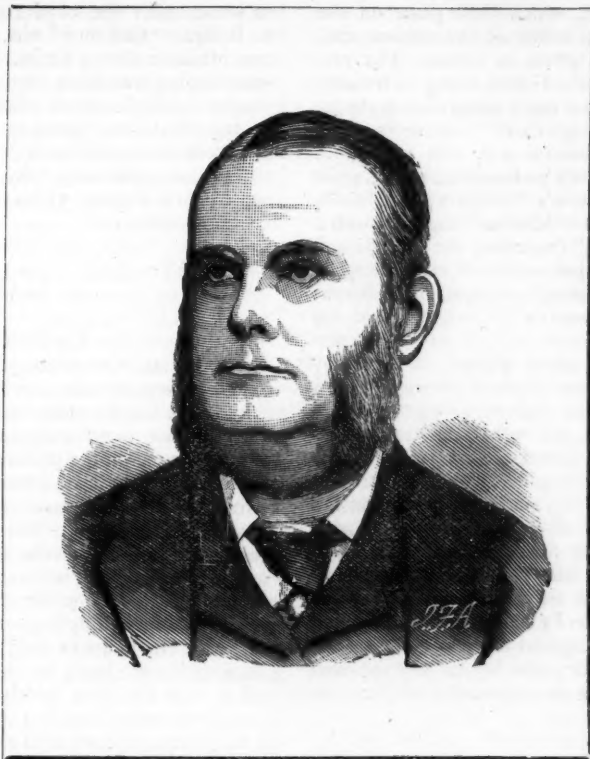
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Mr. W. G. CUSINS.

Mr. WILLIAM GEORGE CUSINS was born in London on October 14, 1833, and at the age of nine entered the Chapel Royal, proceeding, two years later, to the Brussels Conservatoire, then under Fétis, where he studied the pianoforte, violin, and harmony. In 1847 he gained the King's Scholarship at the Royal Academy of Music, and, two years subsequently, made his first public appearance as a composer and performer, in the former capacity presenting a concert-overture, and in the latter, playing Mendelssohn's D minor Pianoforte Concerto. In the same year (1849) he was appointed organist to the Queen's Private Chapel, and in 1851 Assistant Professor, and later, Professor of the Pianoforte at the R.A.M. On the resignation in 1867 of Sir W. Sterndale Bennett as Conductor of the Philharmonic Society, Mr. CUSINS was elected to the post, which he filled for the unprecedentedly long period of Seventeen years, and it was under his conductorship that the first complete performances in England were given of Berlioz's "Roméo et Juliette," Brahms's "Requiem," and Liszt's "Tasso." In 1870 he was appointed Master of the Music to the Queen; and amongst the other official posts which have been, or are, filled by Mr. CUSINS, may be mentioned the Professorship of the Pianoforte Class at the Guildhall School of Music, *vice* Sir Julius Benedict; an Examinership at the Royal College; and the Chairmanship of the English Musical Section at the Bologna Exhibition of 1888. In 1884, whilst in Rome, Mr. CUSINS was invited to produce his Trio at the St. Cecilia Academy, and subsequently at the Società del Quintetto, and later his Concerto in A minor at the Società Orchestrale, where the works were received with much enthusiasm; and his production at his own concert in 1886, of Sgambati's Quintet in F minor, may be considered a graceful acknowledgment of this reception, no less than as an illustration of artistic enterprise. Mr. CUSINS's principal compositions include a "Royal Wedding Serenata" (1863); "Gideon," an oratorio (1871); two Concert Overtures, "Les Travailleurs de la Mer" (1869) and "Love's Labour's Lost" (1875); a Jubilee Cantata, written for the celebrations of 1887, and performed at Buckingham Palace and at a Sacred Harmonic Concert; a Concerto for the Violin; and a Symphony in C, to which the finishing touches have but recently been put.

IMPORTANT NOTICE.

A rumour is in circulation that THE MUSICAL WORLD is about to cease. We beg most emphatically to assure our readers that the paper was never more alive than now, and that there is not the remotest vestige of truth in the statement so maliciously promulgated. We can only suppose that the rumour has its origin in the fact that the company, who were lately its proprietors, are necessarily in voluntary liquidation.

PROVINCIAL.

LEEDS, February 25, 1889.

The fifth annual subscription concert, which took place on the 20th, may fairly be termed the musical event of the season, and, indeed, one of the best concerts ever given in Leeds. The programme was of orchestral music, the chief item being Schubert's magnificent symphony in C, of which a really admirable rendering was given by Sir Charles Hallé's "augmented" orchestra, who accomplished their task with such enthusiastic zeal, that we cannot call to mind a more completely satisfactory performance of this great work. The three overtures, Mendelssohn's "Fingal's Cave," Sullivan's "In Memoriam," and Gounod's "Mireille," together with a selection from Wagner's "Meistersinger" (including the introduction to Act III, the apprentices' dance, the procession of master-singers, and the chorus of "Homage to Hans Sachs," arranged for orchestra) will indicate the catholicity of taste shewn by the compilers of the programme, which was an almost perfect example of what a programme should be. All these were finely played, and warmly received, the imposing *coda* to the Sullivan overture "bringing down the house." Mr. Willy Hess was the solo violinist, giving three solos by Saint Saëns, Max Bruch, and Lamb (all with orchestral accompaniment), in addition to his labours as principal first violin in the orchestra. His genuinely artistic style, pure, if not remarkably powerful, tone, and general executive ability, made a strong impression on all musicians present, besides meeting with the unanimous approval of the audience. Miss Emily Spada sang the "Prayer" from the last act of "Tannhäuser," the Bach-Gounod "Ave Maria," and a ballad by Tosti, which was the only weak spot in the programme, and made a pleasant impression by her unaffected manner and vocal ability. Dr. Creser was the organist and accompanist, and in the former capacity especially deserves praise for his judicious and reticent use of an instrument capable, in an orchestral concert, of as much harm as benefit.

BERKHAMSTEAD Feb. 15.

On Saturday the pupils, aided by some of the masters, of the King Edward VI. Grammar School held a musical evening, at which some "old boys" and friends were present. The first part of the programme was devoted to an excellent performance of Edward Roger's setting of Cowper's "John Gilpin," a selection having a local interest, as the poet was born at the Rectory of Berkhamstead. The second part was of a miscellaneous nature. Mr. Henry Adcock, A.C.O., gave valuable assistance in the accompaniments, and the whole was under the direction of Mr. James Turpin, Mus. Bac., music-master to the school.

WANDSWORTH, Feb,

A miscellaneous orchestral and choral concert was given by the Wandsworth Philharmonic Society in the Town Hall, on February 25. The programme included Schumann's "Gipsy Life," and Gounod's "Gallia" for chorus and orchestra; several items for orchestra alone, and songs, which were gracefully accompanied by Mr. John F. Runciman, A.C.O., organist to the society, were sung by Misses Annie Lawrie and Blanche Heddeghem, and Messrs Albert James and R. E. Miles. Mr. H. W. Weston was the conductor. There are now over 200 members of this society, and the performance showed a marked improvement on that of the last concert. It is proposed to perform the "Messiah" on or near Good Friday.

BECKENHAM,

The newly formed Birkbeck Choral Society, which is under the conductorship of Mr. John H. E. Ashworth, A.C.O., gave its first concert on February 21, in the Melvin Road Hall, Penge. The work performed was Hiller's "Song of Victory." The accompaniments were rendered on two grand pianos, and an American organ. Mr. B. Vine Westbrook, F.C.O., was at the 1st piano and Mr. J. Poole Roberts at the 2nd, and Mr. Eardley Phillips at the Organ. The soprano solos were sung by Madame Florence Ashworth. The hall was filled and every number of the work was received with enthusiasm. There being no prelude, Mr. Ashworth prefaced it with a performance of Weber's "Jubilee" Overture, rendered by his Piano Quartet and Symphony Party. The soloists in the second part were Madame Florence Ashworth (soprano), Miss Kate Hemming (contralto), Mr. W. Bentham Martin (tenor), Mr. Harry Smith (violin), and Mr. Arthur R. Airey (humorist).

SHERBORNE, February .

The Sherborne Philharmonic Society gave its inaugural concert last week, under the conductorship of Mr. Louis N. Parker, when Dr. Bridge's "Callirhoe" was excellently performed. The soloists were Madame Glover-Eaton, Mrs. Baxter, and Mr. E. T. Morgan, whose singing was fairly adequate. The chorus, however, had been brought to a high state of efficiency under Mr. Parker's careful training, and did fullest justice to the numbers allotted to them. The chief item of interest in the "miscellaneous" second half of the programme was a part-song, "St. Valentine's Day," written for the occasion by Mr. Parker, which displayed much charming fancy and musicianly ability.

Concerts.

CRYSTAL PALACE.

Having last week sketched the outlines of Dr. Villiers Stanford's new symphony, we have now to describe the impression made by its performance last Saturday, before an audience, the numerical strength of which gave scant indication of the interest our public is now supposed to feel in the productions of native composers. No such immediate and, let it be added, thoroughly well-deserved success as awaited the first performance of the "Irish" Symphony can in this instance be chronicled. The new work is far more ambitious than its genial predecessor, but the inspiration which in the earlier work the composer was able to derive from the wealth of poetic suggestion which clings round the mere name of his native country, was not apparently supplied by the subject of the later one. It is not that warmth or charm are lacking, not that the music appeals to the head rather than to the heart, but that the ideas are wanting in individuality and in that elevation which not only the subject indicated by the motto of the symphony, but the standard furnished by previous works of the composer leads us to expect. This is the more to be regretted, because in respect of form-manipulation, combined richness and reticence of orchestral colour, logical cohesion, vigour and conciseness the work is a masterpiece. Indeed so clear is the design and so easy was it to follow that the opinions here formulated are put forward with much less hesitation than is usually felt after one hearing only of an important new work. Mr. Manns did all that was possible to ensure an adequate rendering, and the result must have satisfied even the composer—himself an excellent conductor. In response to the applause which greeted the work at the conclusion, Dr. Stanford bowed his thanks from the gallery.

In commemoration of the birth of Handel his fine overture to "Saul" opened the concert, the organ obligato being in the safe hands of Mr. Alfred J. Eyre; while the remaining orchestral items were Grieg's now well-known suite "Peer Gynt," and the Overture to "Ruy Blas." Reinecke's Concerto in F sharp minor, which was last heard in 1869, will now, we hope, be allowed to remain undisturbed for another twenty years, or more if possible. This trivial example of the Schumann-Mendelssohn-and-water school was, however, made endurable—we had almost said interesting—by the exquisitely finished rendering accorded to it by Miss Fanny Davies, whose playing was one of the most enjoyable features of the afternoon. Would that her talent had been exercised on worthier material! as indeed it was later, when she gave Mendelssohn's magnificent Prelude and Fugue in E minor. Miss Marie Fillunger's rich, well-cultivated voice and highly expressive style made a great impression in Beethoven's "Ah Perfido!" She was also heard in Schubert's "Die Allmacht" as arranged with orchestral accompaniment by Otto Grimm. This afternoon the Funeral March composed by Berlioz for the last scene in Hamlet will be given for the first time in England, with Beethoven's Choral Symphony.

SATURDAY POPULAR CONCERTS.

The capricious favours of the musical public have suddenly turned upon Edvard Grieg and his gifted wife, who are, it seems, to be the musical lion and lioness of the day. Last Saturday St. James's Hall was packed in every part, and the uncompromising announcement from the ticket office, "only a few stalls left," sent many away disappointed more than half an hour before the concert began.

THE Greatest of all Pianofortes.	THE STEINWAY PIANOFORTES.	New York & London.
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With the exception of the first and last numbers, which were respectively, Spohr's Quartet in A major, Op. 93, and Haydn's in C major, Op. 33, No. 3, for strings, played by M^{me}. Neruda, M^{rs}. Ries, Hollander and Piatti, the programme was devoted to the compositions of our distinguished visitor. With Signor Piatti he played his sonata in A minor for piano and 'cello, a work written in three movements, in accepted form, but not—in spite of much that is delightfully fresh—one of his most inspired productions. The characteristic tendency, which makes itself felt in so much of the national programme music, to over-elaborate a very simple subject to even a tiresome degree, is here conspicuous. Neither did his choice of solos fall upon his best works; they were "On the Mountains" and the already familiar "Norwegian Bridal Procession."

His readings not unfrequently fell oddly on English ears. This was especially the case in the songs "From Mountain and Fiord," from the six numbers of which three—"Prologue," "Ragna," and "Ragnhild"—were given. The rather exaggerated phrasing, the flippant treatment of triplets and other figures, and the style generally might well come as a surprise to those who had preconceived ideas of how these beautiful songs should be performed; and the degree of pleasure, or the reverse, experienced in the surprise will probably depend on the strength of the hearer's previously formed convictions. Besides the "Mountain and Fiord" songs, of which a capital English version, by Miss Hatzfeld, appeared in the programme, Madame Grieg sang "Two brown eyes," "The poet's heart," and the well-known, "I love thee." A printed announcement asked the indulgence of the audience for her, as she was suffering from sore throat; nevertheless she went bravely and successfully through her task. The audience applauded everything in an unlimited and indiscriminate manner; and after his solos Herr Grieg contributed one more number, perhaps the most attractive of the entire selection—No. 18 of the Nordische Tänze.

MONDAY POPULAR CONCERTS.

At the Monday evening concert, which, as regards numbers and enthusiasm, was a repetition of Saturday's, Herr Grieg and his accomplished wife were again the heroes of the day. This time Grieg was represented by one of his best works in the domain of chamber music, the Sonata in F for piano and violin, Op. 28, and by six of his songs, as well as by a selection of three piano pieces. We cannot but regret that the composer persists in choosing fragments, and not too well assorted fragments, from different works, instead of giving one work entire, or even a selection of pieces from one work. The fragments chosen (apparently with a view to giving them something like sonata-form) are not lengthy or important enough to create much interest singly, and they lack the charm which would be given by homogeneity of subject and treatment. On the present occasion they were "Improvisata in A minor," Op. 29, "Albumblatt in F," Op. 28, and "Norwegian Dance in C," Op. 17. Of these, the second piece, with its chromatic progressions in the melody, so oddly reminding one of the prelude to "Tristan," had perhaps most interest, but it must be confessed that the chief charm of the pieces was derived from the composer's exquisitely refined and delicate performance. The duet-sonata is so well-known that it is superfluous to say more than that the rendering of it was as perfect as could be desired, and that the audience would evidently have liked to hear the allegretto again, but fortunately this was not permitted. This is not the place for rhapsody, or we might be tempted to deviate from the hard and dry path of criticism in speaking of Madame Grieg's rendering of her husband's songs. London has seldom, if ever, heard a more perfect rendering of works, the spirit of which is by no means easy to render, than Madame Grieg's singing of "Spring" and "The First Primrose," which had all the delicate beauty and charm suggested by the subjects of the songs. The former of these lovely little gems is known here by its use as the second of the two "Melodies for Strings," which have been played at Mr Henschel's concerts and elsewhere. The other songs were either less striking or so well-known as to need no remark. The chief remaining item in the programme was Dvorak's beautiful quartet in E flat, which, if somewhat less obtrusively national in its characteristics than some others of his chamber works, is quite as distinctively individual. If we say that we fancy some of the passages assigned to the first violin should have been brought out with a little more crispness and force, we mention the one thing in which the performance failed to reach the highest standard. Signor Piatti's playing of the various little fragments of melody constantly cropping up in the

'cello part was at once a treat and a lesson worth any amount of study. Beethoven's Trio in G, which concluded the concert, has been performed so often that we think it might now well be exchanged for some other more characteristic and interesting, and less familiar, work of its composer.

MR. AND MRS. HENSCHEL'S SECOND VOCAL RECITAL.

The second and last of these recitals took place on Friday of last week at Prince's Hall, which was densely crowded by an audience whose interest and enthusiasm were to be easily understood. For, though a programme consisting entirely of the works of one composer, and especially a living one, is too apt to become monotonous before its full length is dragged out, there is but little fear of such monotony when the composer is Mr. Henschel. It cannot, perhaps, be claimed for him that as a composer he ever attains absolute greatness; but this is scarcely dispraise to-day. At all events, there is, in his work, so much evidence of tender and graceful poetic sentiment, to the expression of which is brought such wealth of artistic experience and skill, that, of its own *genre*, it is always admirable. Further, it would not be easy to imagine a recital, given with the aid of an equal number of vocalists, which should maintain so high a level of executive art. For to Mr. Henschel's aid, on the occasion in question, there came his charming wife; Miss Marguerite Hall, whose refined art won her such acceptance in America but recently; Miss Lena Little, a singer not less artistic; Mr. Shakespeare, with "that infantile fresh air of his," as Mr. Browning would say; and Mr. Max Heinrich, the baritone lately come amongst us. To mention in detail the performances of all these would be superfluous. We shall therefore content ourselves with selecting a few of the most important. Two clever duets, in canon form, were sung admirably by Mr. Heinrich and Mr. Henschel, and the trio from the setting of Psalm xix, given by Mrs. Henschel, Messrs. Shakespeare and Heinrich, exhibited the composer's power of dignified writing in an eminently favourable light, though it must be confessed that its interpretation lacked somewhat of the religious austerity suitable to such a work. Not a little dramatic power is shewn in the ballad "The Ancient King," which was sung excellently by Miss Hall, revealing a depth of pathos too rare to be despised. Mr. Henschel, of course, accompanied throughout with that unique grace and delicacy which characterise him.

NOVELLO ORATORIO CONCERTS.

However much opinions may differ with regard to the æsthetic questions involved in a union of instrumental music with recitation (Mozart's views are given in another column), the success with which the latest example of this art-form has been carried out will we fancy be denied by few. Dr. Mackenzie has never shown more tact (a rare quality in artists) than in the delicate, suggestive, always appropriate, and charmingly orchestrated passages which, as a running emotional commentary, do so much to elucidate the beauty and significance of Mr. Joseph Bennett's excellent poem, "The Dream of Jubal." To the connoisseur, perhaps, these passages will be the most interesting part of the work, inasmuch as they exemplify the art of composition exercised under exceptionally restricted conditions. On no occasion, let us hasten to say, were the words of Mr. Charles Fry (to whose able delivery much of the success obtained was undoubtedly due) for a moment obscured by the music, so that if, hereafter, complaints on this head should be justifiable, the blame will rest solely with executants. With regard to the purely musical numbers of the score it is also possible warmly to congratulate the composer. The task before him might well have given pause to greater than he, since nothing less than the production of typical examples of the various uses of music was demanded; and though, of course, he has not been able to achieve that which might have taxed a Handel Beethoven and Wagner rolled into one, he has not only passed unscathed through the ordeal, but has on more than one page given signs of a power from which, given favourable conditions, the greatest things may yet be expected. In proof, we may point to the "Funeral March and Chorus in honour of a Hero," which is superior in dignity and pathos even to the noble "Solemn March" in "The Story of Sayid," (itself a page of which any composer might be proud); to the fugue, "Cum Sancto Spiritu," in the "Gloria," or to countless little touches for enumeration of which space is lacking. The success of

the work, in a popular sense, was evident as soon as the first pause made demonstration possible. Then, and several times subsequently, Dr. Mackenzie was cheered with a heartiness rare in London concert-rooms. The solos were sung by Miss Macintyre and Mr. Edward Lloyd, Miss Lizzie Neal and Mr. Andrew Black; and chorus and orchestra worked loyally and well, but strange to say, there were times when we thought that Dr. Mackenzie the conductor hardly did full justice to Mackenzie the composer. It may well be, however, that the anxiety inseparable from a "first night" is to be held accountable. The cantata was preceded by an excellent rendering of Saint-Saens' psalm "The Heavens declare" in which Miss Lehmann distinguished herself by an exquisitely finished delivery of the air, "Thou O Lord art my Protector," and joined Miss Monteith in the difficult duet, "The law of the Lord is perfect."

MASTER HEGNER'S RECITAL.

The crowd which flocked to St. James' Hall on Monday was not an ideal audience for an artist, but on this score perhaps Master Otto has not yet learnt to be very critical. It is considerably to his credit that, having the power to pander to the wonder sense of his half-cultured listeners he should yet prefer to give readings which reveal in a high degree his possession of a true artistic temperament, needing only maturity and that sympathy which life's experience alone can give, to place him high among interpretative musicians. He was most successful on Monday in a Capriccio by Scarlatti-Tausig; in two pieces by Chopin-Liszt (that is to say, in works by Scarlatti and Chopin interfered with by Tausig and Liszt); and in Liszt's arrangement of the Spinning Chorus from Wagner's "Dutchman," given as an encore at the end of the recital. He gave a most refined and tasteful rendering of Rubinstein's Valse Caprice, but had not quite caught the dance-compelling spirit of the composition. Chopin's Rondo in E flat was given with a glib finger and all needful expression; but the great Fantasia in C minor of Mozart was more remarkable for the pains which had evidently been taken to give effect to every mark of expression, than for evidence of artistic comprehension. Is any one surprised to hear this? If so, they know little of the inner meaning of the work in question, and a child, however gifted, knows, it is to be hoped, still less.

STROLLING PLAYERS' AMATEUR ORCHESTRAL SOCIETY.

At the second concert of the above society on Saturday evening, which was given under the able conductorship of Mr. Norfolk Megone, its reputation for efficiency and earnestness was fully justified by a generally excellent performance of an exacting programme. Its most ambitious feature was Beethoven's C minor Symphony, of which the rendering was good in intention if somewhat rugged in execution. Massenet's picturesque suite, "Scènes Alsaciennes," was also given with good effect; and an Andante for Strings Harp and Organ by Mr. T. Ward was played for the first time. Of this we cannot speak highly; consisting mainly of phrases that are everyone's property, its general character may be best described as weak Gounod. One of the most interesting, and, judging by its reception, attractive features of the evening, was Dr. Mackenzie's beautiful Benedictus for Violin or Orchestra, played by Mr. H. M. Morris, who was heartily applauded for a rendering in which purity of style, singing quality of tone, and exact intonation were admired characteristics. A distinct success was also gained by Mr. Arthur Thompson in songs by Handel and F. Clay, and Miss Meredyth Elliot was heard to advantage in Cowen's "The Better Land," and "The Banks of Allan Water."

LONDON SYMPHONY CONCERT.

It was a happy thought of Mr. Henschel's to invite Mr. Broughton and his famous Leeds Choir to London. Their presence gave *éclat* to the final concert of the present series, and attracted an exceptionally large audience. The qualities which have made their name a household word in musical circles, found ample scope in the works selected: Mendelssohn's "First Walpurgis Night" and the Choral Symphony of Beethoven. It is probable, indeed, that the choral portions of the last-named were never heard in London to such advantage, since the sense of effort, generally so conspicuous, was scarcely felt. What this means every *connoisseur* knows. We hope our guests will be induced to repeat their visit: the vigour, precision

and bell-like clearness of their singing, the astonishing endurance shown, suggested throats of brass and lungs of leather rather than the ordinary equipment, and enabled jaded Londoners to form an excellent idea of the strength distinguishing provincial life. In the matter of refinement perhaps we might teach our visitors something—when they return we trust they will go in a body to the Albert Hall, and hear Mr. Barnby's choir, but we cannot hope to rival them in the qualities already named. Mr. Broughton conducted Mendelssohn's work; Mr. Henschel the Symphony. His beat was much less rigid than usual, the result being especially evident in an excellent rendering of slow movement. The audience was enthusiastic, and at the close both Mr. Broughton and Mr. Henschel were the recipients of a well deserved ovation. We must not omit the names of the soloists, Miss Fillunger, and Miss Lena Little, Mr. Max Heinrich and Mr. Orlando Harley, and, in the cantata, Mr. Henschel himself. Though for detailed appreciation of their efforts space is lacking, a word must be said for the dramatic power shown by Miss Little in "Know ye not a deed so daring," and for the purity of Miss Fillunger's vocalisation in the Symphony.

ETON COLLEGE MUSICAL SOCIETY.

By command of the Queen the members of this Society gave a concert before Her Majesty, at Windsor Castle, on Saturday last. Dr. Stanford's choral ballad, "The Revenge," was the principal feature of the performance, being given at the special request of the Empress Frederick. The solos were well rendered by the Hon. R. Coventry, the Hon. F. Egerton, and Messrs. Talbot, Furse, and Ponsonby. Mr. Barnby conducted the performance, which gave great pleasure to the Queen, who personally thanked Mr. Barnby and Dr. Warre.

HAMPSTEAD CONSERVATOIRE CONCERTS.

Mr. Carrodus gave the second of his concerts on Monday last, when an admirable programme was presented. The artists engaged were, in addition to Mr. Carrodus, Mr. Bernard Carrodus (violin), Messrs. W. T. Wood and R. T. Jeffries (violins), Mr. J. Carrodus, junr. (Cello), Mr. W. O. Carrodus (Flute), Mr. Henry A. Rose (Pianoforte), and Miss Greta Williams (vocalist). Kuhlau's Quintet for flute, violin, two violas and cello, the first item, was admirably played, the *adagio* in particular receiving an excellent interpretation. Mr. Carrodus and Mr. J. Carrodus, junr. contributed solos for violin and violoncello respectively, and Miss Williams sang some very commonplace songs in an artistic way. A somewhat important novelty was produced in the form of a quartet for piano, violin, viola and violoncello by H. R. Rose; the various movements, (*Allegro*, *Andante*, *Scherzo*, and *Allegro Vivace*) were both *finé* and graceful, the *Scherzo* being perhaps the best. The work was well received and the composer, who played the pianoforte part, was warmly applauded.

MISCELLANEOUS CONCERTS.

LONDON SCOTTISH RIFLE VOLUNTEERS.—This crack volunteer regiment gave a most enjoyable smoking concert at their spacious headquarters, on Saturday evening last, when a programme considerably above the usual order of merit on such occasions was presented to a large audience of members and friends. A great feature of the evening was the presence of Mr. Alberto Randegger, who presided at the pianoforte, and rendered material assistance to the following gentlemen, his pupils:—Messrs. S. Heath, Maldwyn Humphreys, David Hughes, F. Pearce, E. A. Tausig, C. F. Walker, Lucas Williams, and David Wilson. Messrs. Humphreys and Hughes sang the duet, "Love and War" (Cooke), Mr. D. Wilson sang "Bonnie Nellie" (Randegger), Mr. L. Williams "The Young Mountaineer" (Randegger), and Mr. M. Humphreys "Only once more," the latter rendering Moir's pretty song with so much good taste that he was recalled, and substituted "Good Company" (S. Adams). These gentlemen also combined in the part-songs, "The Hunter's Farewell," "Banish, O Maiden," "The Beleguard," "The Three Chafers," "The Homeward Watch," and "Lützow's Wild Chase," always acquitting themselves most efficiently. The remainder of the programme was in the hands of Mr. H. J. Lacoek, an able accompanist, when Mr. H. Douglas sang "O' a' the airts" (Burns), and the ever-popular "Corn rigs" (Burns). Mr. Joseph Hay sang

"Queen of the earth" (Pinsuti) and "Our ain auld hame," and Mr. C. E. P. Wilson (of Toole's company) sang "Homeward bound." Mr. W. Pike provided the comic element, Mr. Claude Hamilton proved himself a reciter of no mean ability in the "Dream Trial" from "The Bells," and other selections, and Piper R. Reith showed his agility in a sword dance. The regiment is the fortunate possessor of a really good band, which, with the pipe band, deserve some praise for the spirited rendering of their selections for their national music. Colonel Lumsden presided.

STEINWAY HALL.—Herr Ragnar Grevillius, a Swedish baritone of considerable ability, gave a concert at Steinway Hall on Tuesday evening. The concert giver sang songs by Gluck, Sjögren, Kjerulf, and Reissiger, those by the last two composers being the most successful. The others vocalists were Miss Adele Myers, Miss Anna Russell, and Mr. William Nicholl, of whom the first and last sang with much refinement. Madame Haas played a Barcarolle and a Mazurka by Chopin, and later on joined Mr. Jasper Sutcliffe in Brahms's Sonata in G. It is needless to say anything except that both artists were in excellent form. Mr. Sutcliffe also played some solos by Schumann. Mr. Frederick Sewell was an admirable accompanist.

SURBITON. Mr. Joseph Ivimey's fifth and last violin recital was given on Saturday last, February 23. A large and fashionable audience were delighted with the following solos:—Minuetto and Perpetuum mobile, by Scharwenka; the Andante and Finale from Mendelssohn's violin concerto; a Legende and Mazurka, by Wieniawski; and a Reverie, by Vieuxtemps. Mr. J. Ivimey also played with Mr. J. W. Ivimey, Mr. C. H. E. Rea, and Mr. Bertram Loud, Schumann's Quartet, Op. 47, and a M.S. Trio by J. W. Ivimey were also given. Miss Marian MacKenzie sang successfully songs by Beethoven, Brahms, and Cowen, and Mr. J. W. Ivimey was an admirable accompanist.

HAMPSTEAD.—The Hampstead Constitutional Club gave another of their smoking concerts on Wednesday. The joint efforts of Mr. Mortimer Evans and Mr. Charles Acret had provided a most interesting programme. Mr. C. Egerton Lowe played some pianoforte solos with much ability, and joined Mr. G. A. Mohr and Mr. D. Finzi in part of Mendelssohn's D minor Trio. Mr. Mohr also played

two violin solos very brilliantly. The vocalists were Mr. Arthur Wills, whose voice and style secured an encore for each of his songs, Mr. W. Pearce and Signor Alfieri. Messrs. W. G. McCombie and G. McCombie, Percy Fletcher and J. E. Mortimer also assisted.

THE ASSOCIATION OF TONIC SOL-FA CHOIRS.

At the meeting of this association held on Saturday last, Mr. C. W. Pearce, Mus. Doc., read an interesting paper on the "Day-Macfarren Theory of Harmony; an entire revision of the same, proposed from an educational point of view," to which a large audience listened with evident interest. An animated discussion followed, in which Mr. George Oakley (the chairman), Mr. Ebenezer Prout, Mr. Clark, Mr. W. G. Mac Naught, and others, took part.

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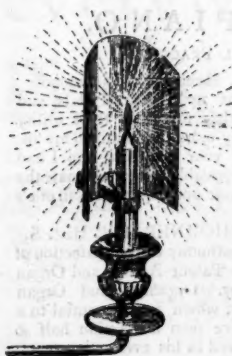
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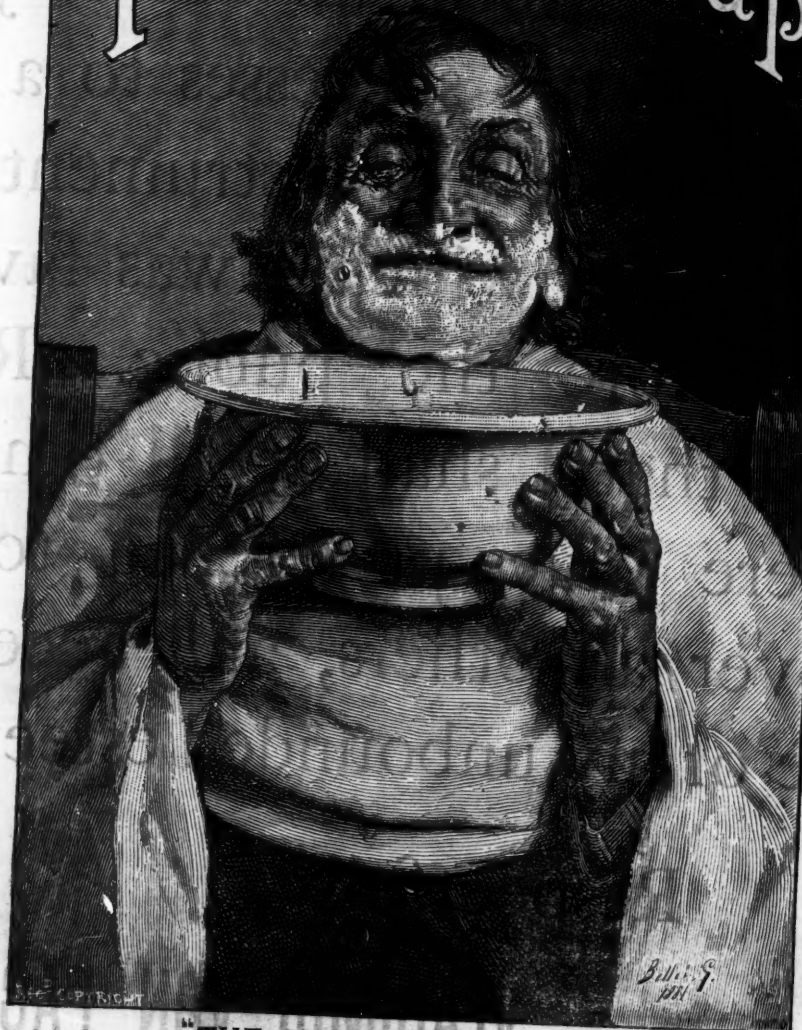
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